

# KERAMIC STUDIO

Vol. XXII, No. 6

SYRACUSE, NEW YORK

October 1920



**T**HIS month we are beginning a series of Lesson-Problem articles by Albert W. Heckman of Columbia University. These contributions will take up the theory and the practice or application of design to china, porcelains, pottery, enamel tiles and other things of interest to teachers and students who are seriously interested in the study of design. Each month a problem will be definitely stated, and, if anyone wishes to mail his or her designs either to us or to Albert W. Heckman, Box 533, 525 W. 120th Street, New York City, marking them specially as problem designs, the designs, if excellent enough in quality and carried out according to directions given in the articles, will be published in *Keramic Studio* with helpful criticisms. The designer's name and address must be plainly written on the back of each design.

✕ ✕

We are again at the opening of schools and studios, and this year we can promise that *Keramic Studio* will be increasingly valuable both to teachers and designers. Many interesting and instructive articles on applied design have been promised, among which we will give at an early date further articles on needlework design by Miss Marie Riggins, design problems by Mrs. Marie Campbell of the Horace Mann School, toy making, beads and other crafts by Miss Margaret Kiese, Christmas cards by Mrs. Hugo Froehlich, Mrs. Mumagh and others.

Our ceramic workers will not be forgotten, for we have more and better designs than ever before, and are looking forward to an increasing interest in this line of work. Three particularly fine color supplements for November, December, January will show different styles of ceramic decoration by Mrs. Campbell, Albert W. Heckman and Miss Bertha Karacz, whose clever batik work was illustrated in a recent issue.

A very promising feature of the times is the increasing interest in crafts work and in schools of industrial art. The influence of the arts and crafts spirit is plainly seen in several branches of industry, in the simpler lines of ready made garments, the use of specially designed embroideries, the many beautifully designed printed fabrics, in quaint toys, decorated boxes, etc., in the stores. It is of particular value to our people at large that good design is being sought in the industries, for in no other way can the cultural average of a people be so readily raised, and the public be prepared to appreciate real handicraft and to support craft workers financially by purchasing the results of their labors of love.

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Adelaide Alsop Robineau, potter and editor of *Keramic Studio*, has identified herself with the department of design of the Syracuse University, which has conferred upon her the degree of Doctor of Science in Ceramic Arts. Mrs.

Robineau will teach only two classes this year, but will supervise others and plan a reorganization and enlarging of the scope of the design department, exhibitions of craft work, lectures by craft workers and other interesting features. In the meantime she will plan the organization of a crafts school for the summer session of Syracuse University, in which design will be taught, as well as its application to the different crafts. There will be a number of competent teachers. Announcement of the details of the Summer school work will be given in the spring of 1921.

Pottery and ceramic decoration will be under the direct supervision of Mrs. Robineau. The Syracuse University School of Painting and Allied Arts, of which Miss Jeanette Scott is dean, purposes to fit students in the various arts and crafts to take positions immediately on finishing their courses, whether it be in craftwork, art or industry. Teaching the practical application of art principles to industrial art designing will be emphasized. Designers will be taught the technique of the particular art industries chosen. It is planned to make this a leading feature of the design department. This year the department will specialize on textile design.

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## THE AMERICAN FEDERATION OF ARTS

**A** GOOD sign of progress in our land is the concrete evidence of the work of that live, hard-working art organization, The American Federation of Arts, which held its annual convention in New York at the invitation of The Metropolitan Museum of Art. For eleven years this national society, consisting of 224 affiliated chapters in 40 states, besides thousands of individual members, has been building up a reputation for solid service along lines of great value to the American people.

This year's convention, of which all sessions were public, was held May 19 to 21.

The Federation has constantly on tour some forty engravings, industrial arts, photography, textiles, wall paper, prints for home decoration, etc., etc., selected by experts. These reach all parts of the country, having made 150 stops this year. It also circulates illustrated lectures, prepared by authoritative writers, museum curators, painters, sculptors and other qualified persons. The Federation publishes a wide awake monthly, *The American Magazine of Art*, and the official art directory of the country, *The American Art Manual*.

In various public questions affecting the arts, The American Federation of Arts has taken an active interest and has wielded a strong influence for their adequate and satisfactory solution.

The Federation works for better art education, uniform art legislation, establishment of competent art commissions; it supplies art information and study courses. It has thrown its weight in favor of the rapidly growing movement toward industrial art design worthy of the stamp "Made in the U. S. A."



Fig. 6



Fig. 7



Fig. 8

## DESIGN

Albert W. Heckman.

IN the study of design one may begin in many different ways. Some teachers emphasize the study of historic ornament as a foundation for this work, others base their problems on the study of natural forms, while still others begin with abstract ideas and build upon these. Each line of approach has its virtues and each, if pursued alone to the exclusion of the others, has its shortcomings which must be understood and overcome if the student of design wishes to create things which are interesting, virile and lasting in their art value. One should be acquainted with historic ornament, for it is one's vocabulary, so to speak; one should be familiar with natural forms, for nature is a source of endless inspiration, and also one should understand the theory or the principles of design\* for without this one is like a mariner at sea who has no compass. Besides all these general things, however, we readers of *Keramic Studio* who are teachers and designers have before us the ever present need of practical ideas, ideas which are tangible for immediate use in making designs and which are also worthy of serious consideration in our study.

In this series of twelve lessons which will appear regularly in *Keramic Studio* we will take up the making of designs from natural forms, from abstract ideas and from historic ornament. It is the last of these with which we will begin. We will not, however, as many students do in beginning to study historic ornament, make copies of this or that period design and then make other designs which conform to the particular period, but we will simply take from some historic ornament, motifs which are fine of their kind and which are full of tangible ideas and then make designs of our own. For this purpose I have carefully selected motifs 1 and 4 which are from Persian brocades, figure 3 from a Japanese textile, figure 5 from a Chinese porcelain and figure 2 from a Delft vase in the Metropolitan and the Boston Museums of Fine Arts.

It is one thing to have an interesting motif and another to know how to use it and it is here that we confront at once the most vital and fundamental principle of design—SPACING. To space a motif in a given shape and to make it as fine as possible is no small task. To make one or two arrangements of a motif in a given area is hardly enough if we want the best results attainable, and unless we want the best there is no object in working at these problems or in studying design at all, for it is only the quality of the excellence of our work that gives it any art value at all. So it is that only after making many variations of a particular

arrangement that we can select that which is the most interesting and feel satisfied that it is the best.

## PROBLEM I.

Take any motif on this page or page 87 (the page of 4 motifs) or better still, take one of your own collection and space it as well as you can in a circle (see figures 6, 11, 13), a square (see fig. 7) and a simple panel of some kind (see figures 8, 9, 10, 12, 14). Make these circles, squares and panels no smaller than six (6) inches in size and no larger than eight (8) inches in size. Charcoal is the best material to draw with for it presents great freedom and any kind of unglazed paper will do to work on for these first arrangements. Make several variations in the spacing of the motif in each of the three shapes and then select that

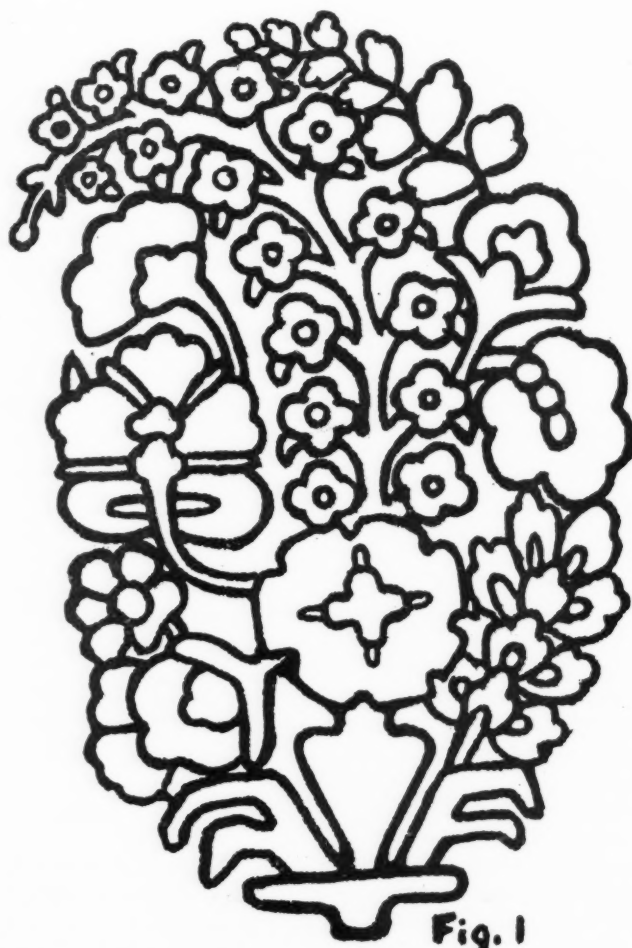


Fig. 1



OCTOBER 1920  
KERAMIC STUDIO

BOWL—W. K. TITZE

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SYRACUSE, N. Y.

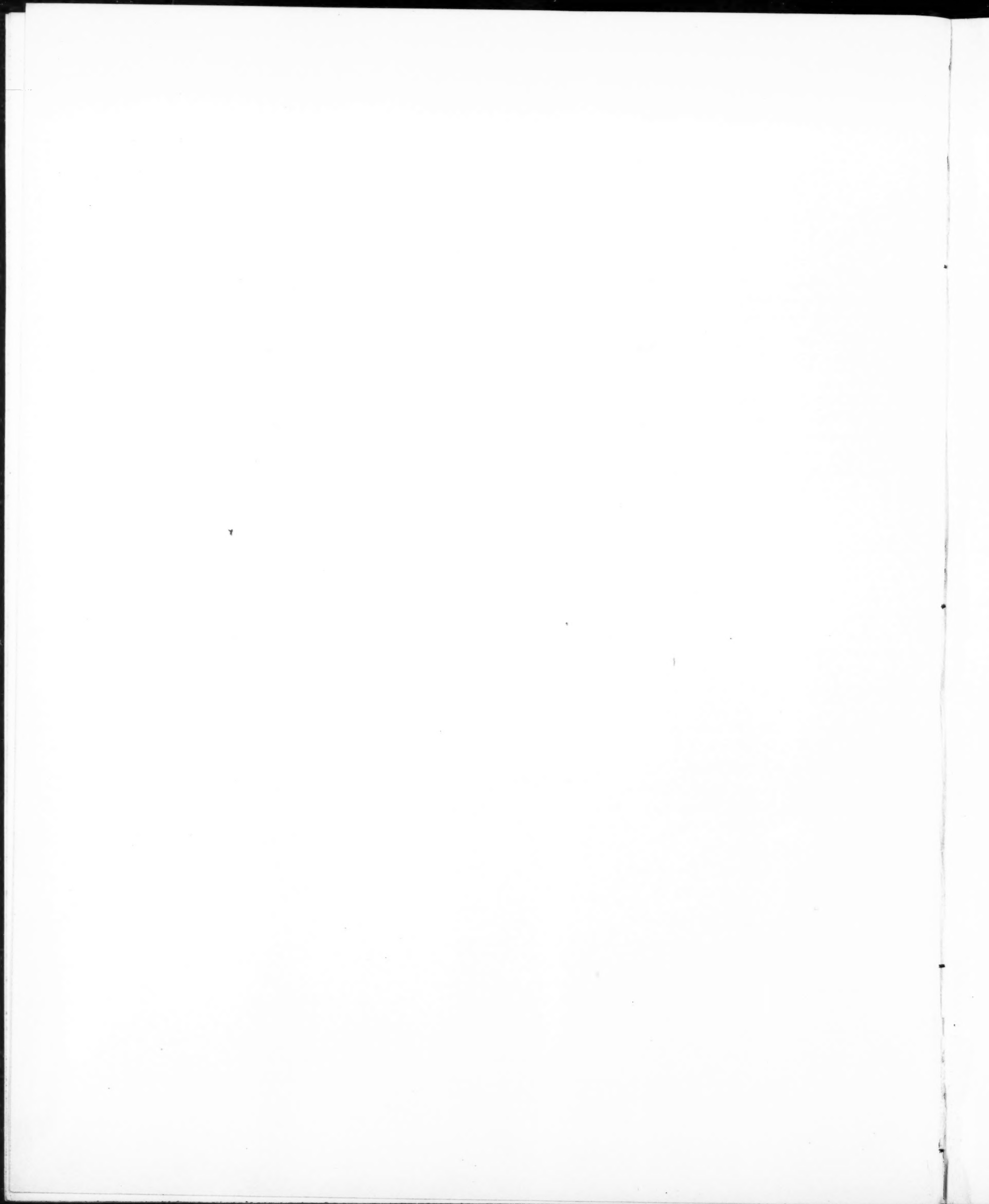






Fig. 2



Fig. 3

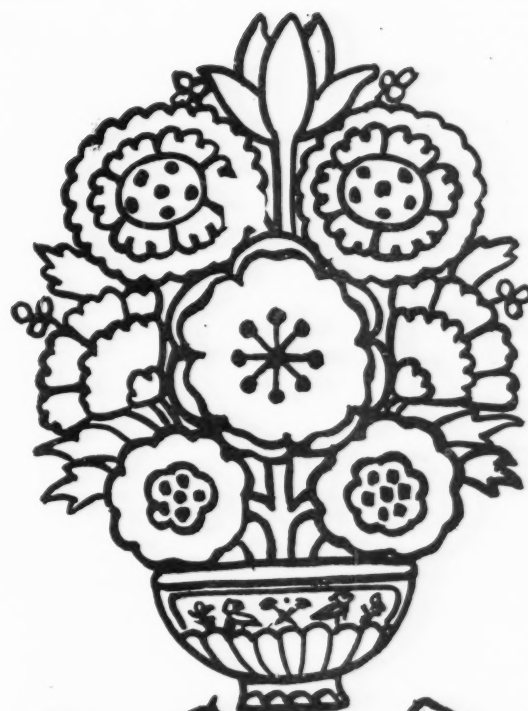


Fig. 4



Fig. 5

which is best for the final work. This final work consists of making tracings of the best design on Japanese rice paper or white drawing paper and then painting in these drawings with a brush and black water color or India ink in LINE. Do not use a pen for this work. Study the arrangements in figures 6 to 14 and then see if you can make some which are more interesting than these. You may simplify or elaborate your motif or you may use them as they are. For instance, figure 1 could be simplified very much; that is, you could use only part or parts of it and, on the

other hand figure 5 could be repeated with variations in re-arranging it. Sometimes, too, we find that different motifs may be combined to their mutual advantage.

Next month we will show how these same motifs may be developed into more interesting designs and the following month we will show in color how they may be applied to vases, bowls, pitchers, boxes and other things of interest to ceramists, teachers and designers in general.

\* See "Composition" by Arthur W. Dow. Published by Doubleday Page & Co.



Fig. 9

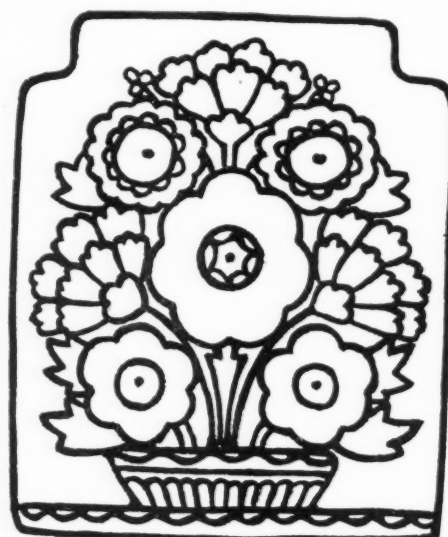


Fig. 12



Fig. 13

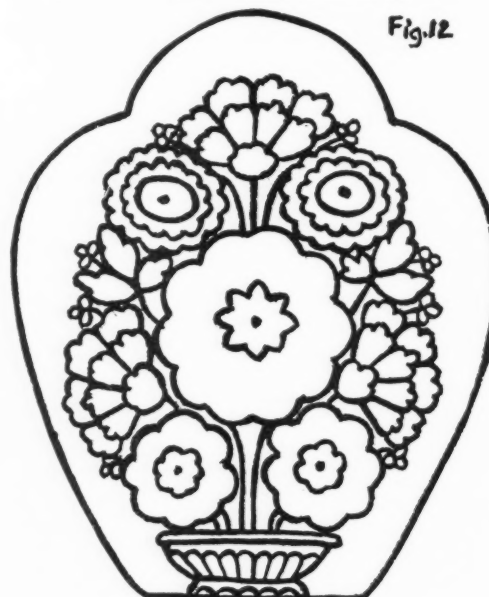


Fig. 14



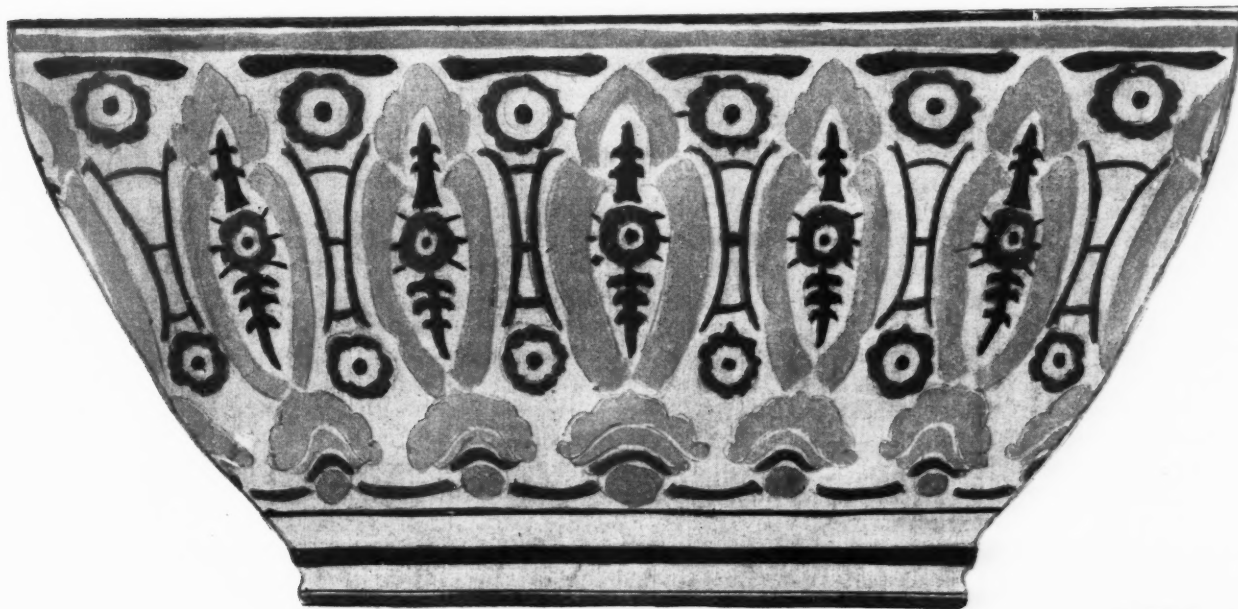
Fig. 10



Fig. 11



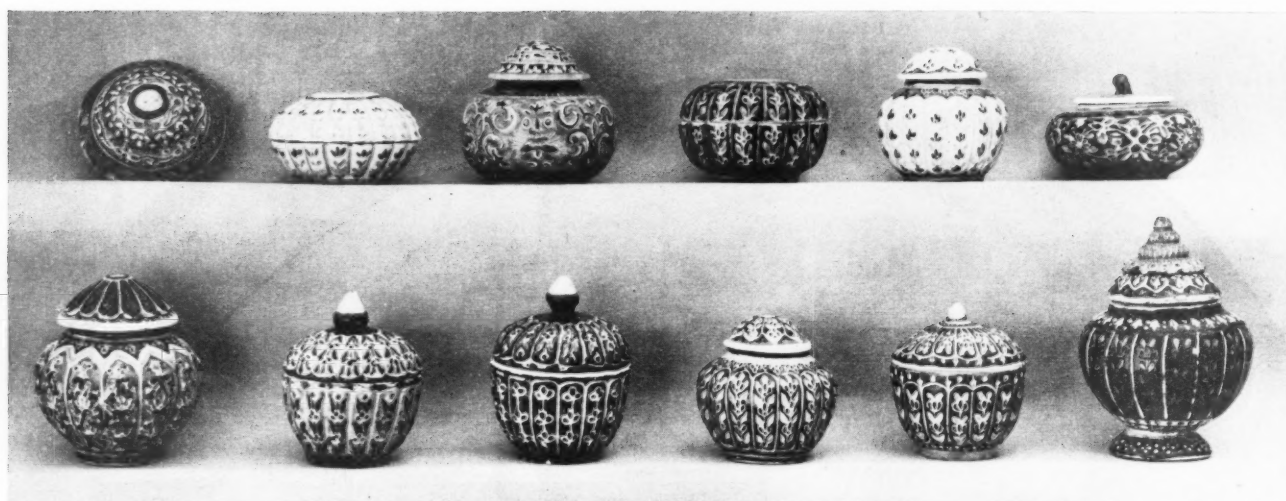
DESIGN FOR TEA SET, CONVENTIONAL SEED-PODS—MARY L. BRIGHAM (Treatment page 94)



BLUE BOWL—LUCILLE RECTOR

(Treatment page 94)





SIAMESE CERAMICS  
Porcelain of the late 18th Century. Bowls with Cover, Cups

Courtesy Metropolitan Museum

### A LESSON FROM THE CHEMIST

*Richard F. Bach*

*of the Staff of The Metropolitan Museum of Art*

OF all types of activity receiving direct stimulation from the war, none has so well profited by the present isolation of America as the science of chemistry. Official reports for the year preceding last June offer satisfactory information as to the growth of the dyestuffs industry in America. Of aniline dyes, America imported in 1914 products to the value of \$7,241,406, and four years later exported similar products to the amount of \$7,296,080.00. There is a sermon in these figures. Four years have accomplished not only a complete neutralization of the former import figures, which may in this case be considered a negative figure on the thermometer of trade, but have in addition witnessed a positive gain above zero of an amount more than equivalent to the previous importation.

These coal tar dyes we formerly purchased from Germany. We now make essential colors sufficient for our own requirements and have begun to sell other countries that have not so well profited by the opportunities of the war. In fact, latest reports show that our sales outside the United States are being made at a rate which would be represented by an annual figure of close to ten millions, and this does not account for the factor of acceleration.

For those interested in the industrial arts the initiative of the chemists offer pregnant suggestions. They have taken opportunity by the forelock, have assured American business in a very important field, have patriotically established America in a new branch of commerce, have assured to the American people a decided advantage in the way of American-made colors.

Can we say the same for American furniture, textiles, floor coverings and other industrial arts fields? Have they seen their opportunity or have they been careful to persuade themselves that business will be as usual after the war? Do industrial arts producers in these many fields fondly imagine that all of our friends the Allies will go out of business after the war? The same advantage which the chemists saw in America's isolation, our Allies have undoubtedly seen as a menace to their own commercial progress. There will be as many millions of mouths to feed in

Europe, there will be as many artisans and workers capable of the highest type of tasteful execution as ever before; there will be put forth as a consequence the utmost efforts to re-establish European leadership in the industrial arts in the American market. The Allies saw three years of war before we entered the ranks; they had therefore three years' time in which to consider what to do when the war should end. As a consequence, it ended more suddenly for us than for them, and the most terrific current and cross-currents have begun to churn up the smooth course of our business life.

American manufacturers in the industrial arts fields must take advantage of their opportunity to improve their foothold in the markets of the world. American distributors must be convinced that the American public deserves the best; the American people must realize the plus quality of design in their own home furnishings. To this end the American schools must teach taste and appreciation rather than inane drawing without objective in execution. To this end we must make a beginning in training our own designers to provide for our own ends in our own way. To this end all of our manufacturers, designers, artisans, craftsmen, workmen, school children, and all who run and read, must find time to visit the museums, to take advantage of the enormous opportunities offered not only by the collections themselves but in the way of lectures, study rooms, photographs, publications, expert advice, and many other lines of direct educational usefulness. We have only to consider the work done by the Metropolitan Museum in this connection to be assured of the immediate purpose which actuates our great museums. When the arts of peace will be called upon to restore balance, when these arts begin to function once more as a lodestone of life, the work of the Metropolitan Museum will be rated high.

It is the high duty of craftsmen and women in the various arts of ancient lineage and of honorable history, in their effect upon the growth of civilization, to cherish constantly the ideal of absolute perfection of design and reliability of workmanship, and this duty, like the arts themselves, has changed progressively with each decade of time. In the year 1919 it came to mean that handicraft in itself is not complete as an evidence of human progress in art.



This handicraft must also exert its direct effect as a check upon machine manufacture, improving this by excellent example and by faithful practice. Nor should the craftsman wait for the manufacturer to come to him for suggestions; the obvious duty lies in the other direction. The craftsman in lace as in metal and other fields must convince the manufacturer, who must in all cases supply the mass requirements of the people generally that only the best product in design and execution is good enough for America. The best workmanship, and the best design will invariably remain in control of the handicraftsman, but unless he had demonstrated to the manufacturer engaged in mass production the guiding value of his craft as a standard he has performed but the tithe of his mission and his finest work must remain nothing more than a voice in the wilderness.

## PLATE DESIGN (Page 97)

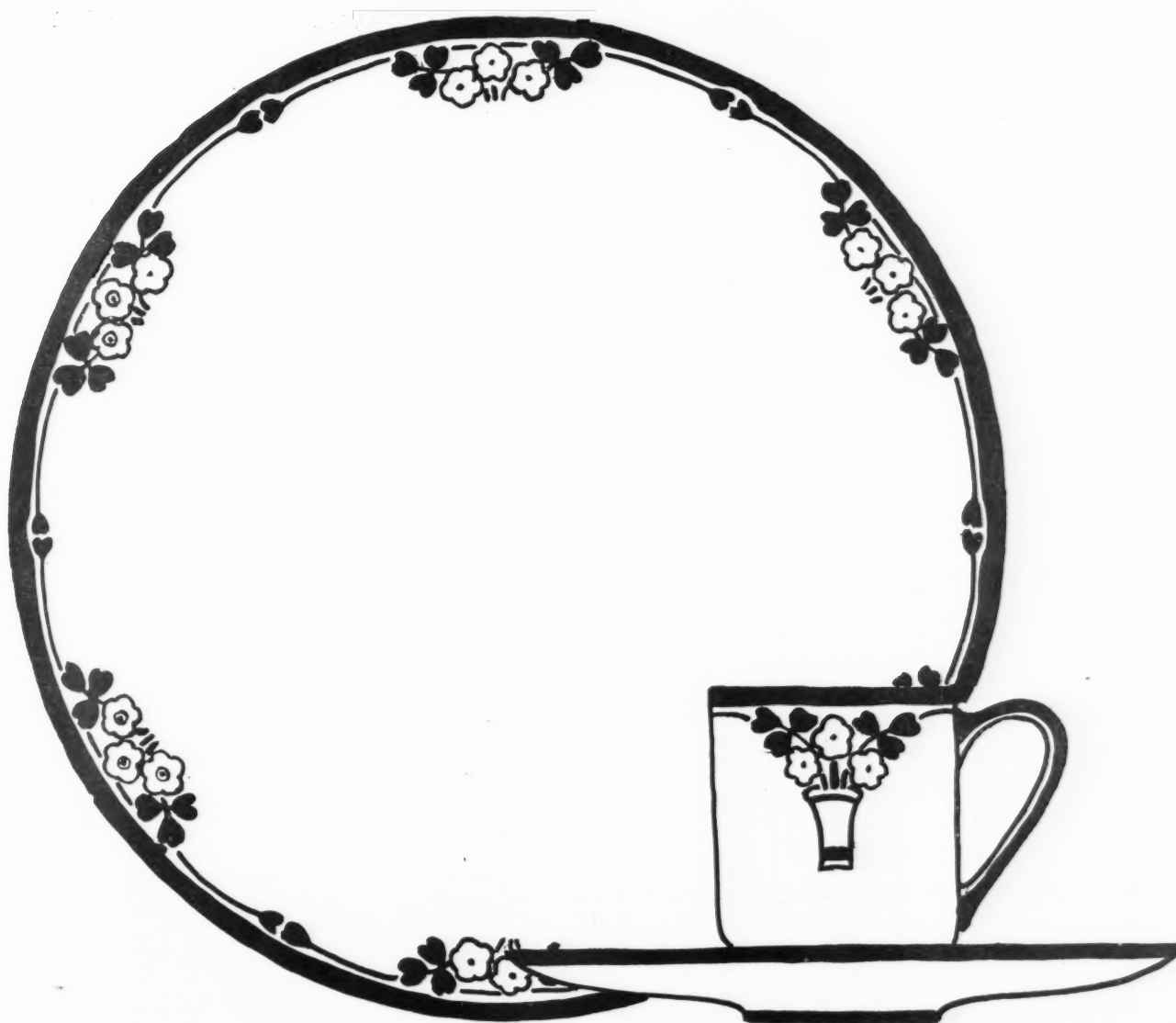
*May Davidson*

**B**ASKET, outer band in Green Gold. All other bands, lines and outline in Black. Center flower dusted with 1 part Yellow for Dusting. Grapes dusted with Mode. Small leaf forms under center flower dusted with Dark Blue for Dusting 1 part and Mode I part. Small motive—Flower in Mode with center of Yellow Red. Leaf form, Grass Green. Grapes in Mode.

## ENAMEL TREATMENT ON SATSUMA

Basket and outer edge in Green Gold. All other bands and outlines in Black overglaze paint. Center flower in Jersey Cream, a rich cream color. Grapes Wisteria. Small leaf forms under center flower in Azure Blue.

Same with small motive.



PLATE, CUP AND SAUCER—FRANCIS DAY

Paint in all the design as illustrated with Green Gold and fill in the flower forms with bright color.

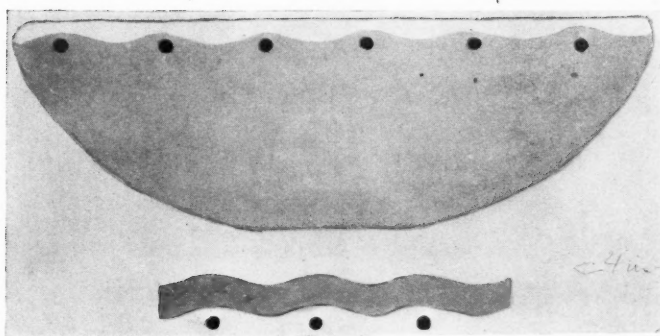


BELL FLOWER—ALBERT W. HECKMAN

(Treatment page 94)



BOWL—M. L. ARNOLD



THIS design, Austrian in spirit, was put on a grey green bowl of so called "crackle ware," a Japanese pottery. Its glaze is soft and it takes enamel nicely. The leaves and the very narrow band in the center are Black. All the rest of the dark spaces are a Bright Blue (the color we often designate as Belgian). The white spaces are Orange Yellow. The edge of the bowl curves in and supports a waving band with dots. The whole design is painted on quite freely.



BOWL, TREE DESIGN—WALTER K. TITZE

## BEGINNERS' CORNER

WALTER K. TITZE - - - Assistant Editor

## BOWL, TREE DESIGN

**T**INT entire band with Glaze for Blue. Second Fire—All leaves, trunk, etc., in Cadet Blue enamel. Fruit in Orange No. 3 enamel.

## GOLD TREATMENT

All dark, Green Gold. Light tone, Roman Gold. Cover entire bowl second fire with Yellow Lustre (light).

## BLUE BOWL (Page 89)

*Lucile Rector*

**D**UST in the darker greys with Dark Blue for Dusting, the lighter grey with Grey Blue. The flower forms with a little Banding Blue added to Grey Blue. The bands are same as flowers.

## BELL FLOWER (Page 92)

*Albert W. Heckman*

**F**IRST Fire—Oil in all lines and dust with equal parts Glaze for Green and Grey Blue. Second Fire—Dust some of the leaves and stems with three parts Glaze for Green and one part Water Lily Green and the rest of the leaves with the same mixture plus a little Water Blue. Paint in the flowers with a very thin wash of Lemon Yellow adding little spots of bright green on the petals.

Third Fire—Dust the whole with Glaze for Green and clean out fire.

## DESIGN FOR TEA SET (Page 89)

*Mary L. Brigham*

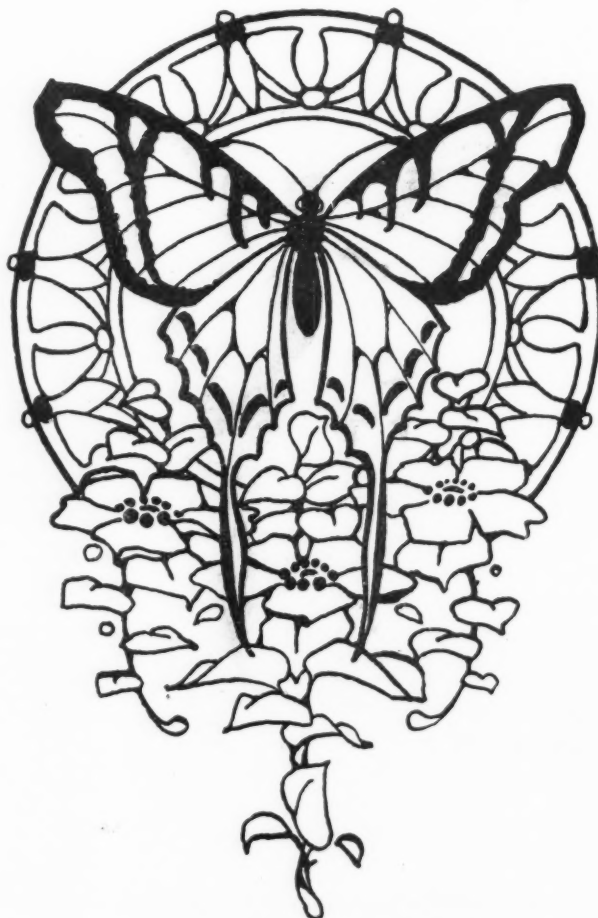
**F**IRST Fire—All dark tones dusted with Coffee Brown. Light Bands, equal parts Coffee Brown and Deep Ivory. Second Fire—Dust entire band with equal parts Ivory Glaze and Yellow Brown

For Enamels—Dark tone, Cadet Blue. Light tone, Orange No. 3. White in pods, Orange Red.

## ANSWERS TO CORRESPONDENTS

*F. H. H.—Why do my enamels blister?*

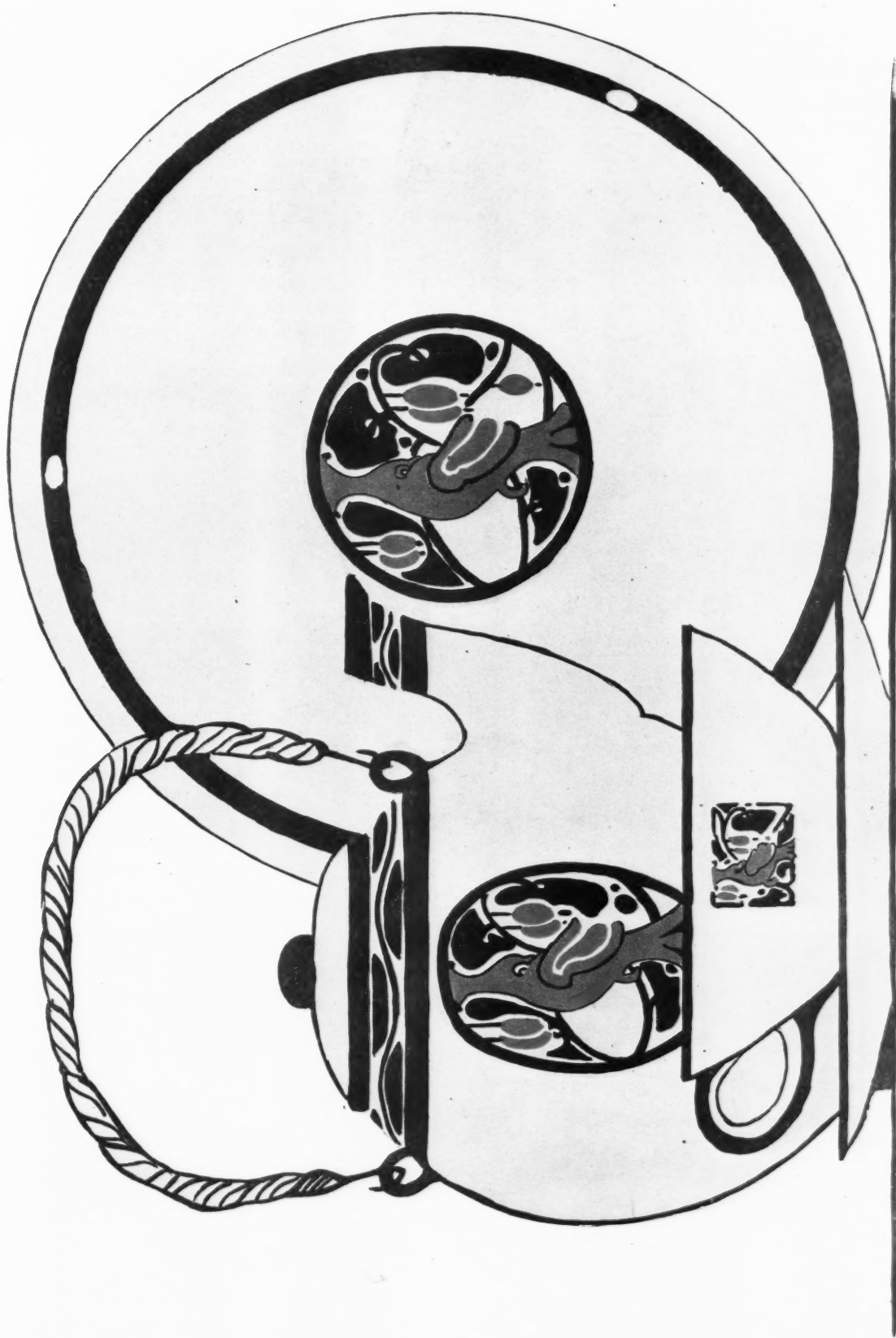
Enamels may blister when too much oil is used. Use only enough medium to collect powder, then thin with clean turpentine. If underfired enamels will not be smooth. Fire a good gold fire.



L. N. GROFE

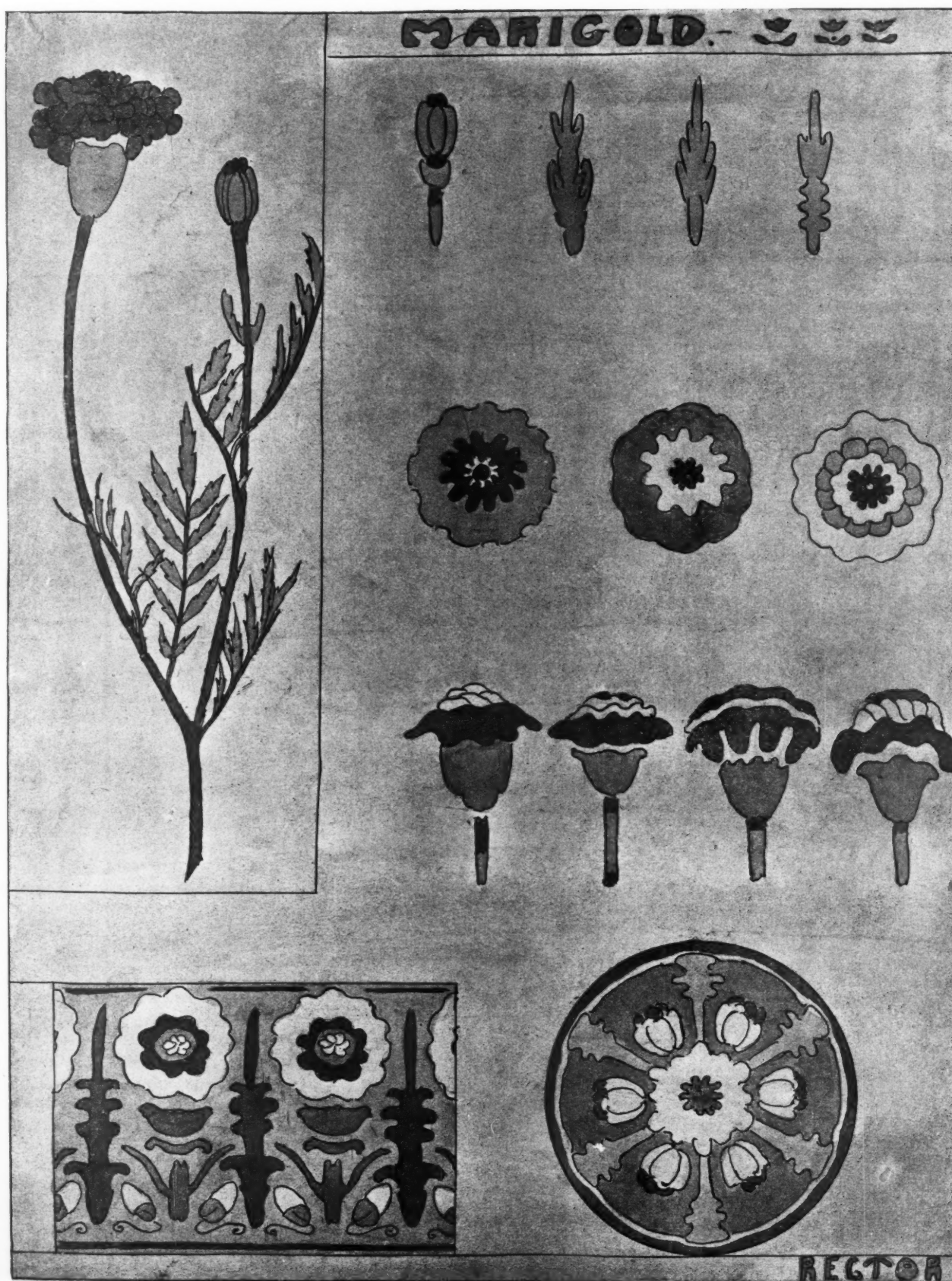
BUTTERFLY MOTIF—L. N. GROFE





TEA SET—WALTER K. TITZE

Design from Color Supplement October 1920. Same treatment as Supplement (Page 98)



MARIGOLD MOTIFS—LUCILLE RECTOR

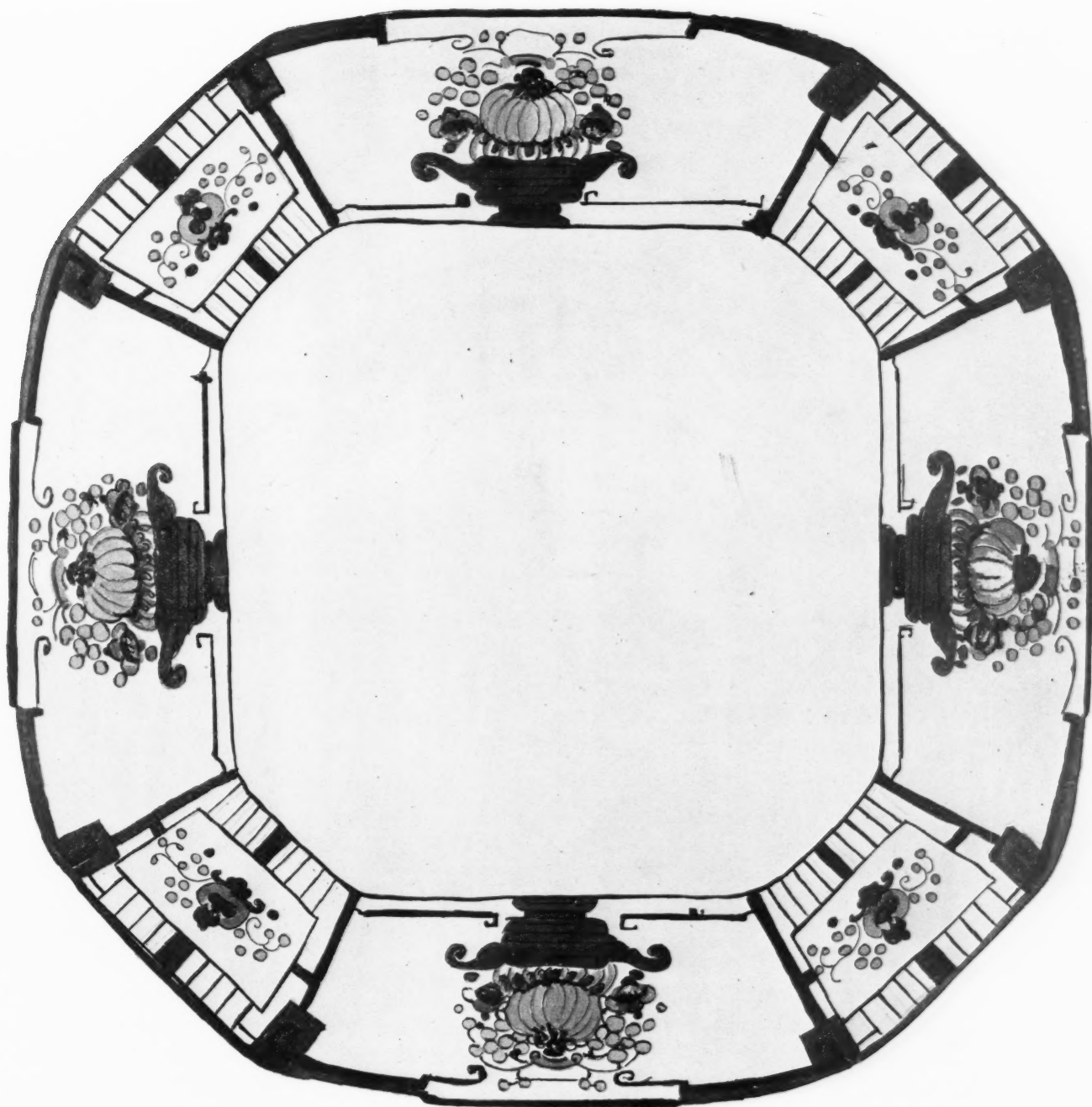
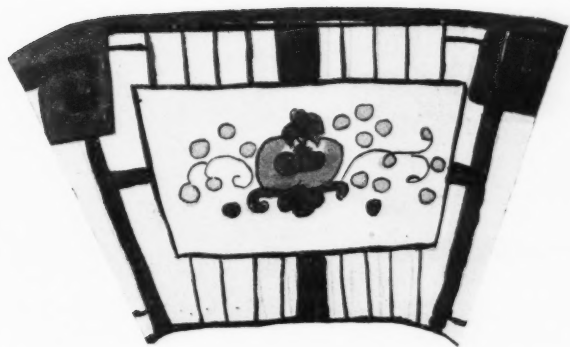


PLATE DESIGN—MAY DAVIDSON

(Treatment page 91)





## BOWL (Supplement)

W. K. Tilze

**A**LL dark blue is Azure Blue enamel (Cherry), Orange tone 1 part Orange Red, 1 part Orange No. 3. Background, 3 parts Satsuma, 1 part Orange No. 3. Light blue tone, 2 parts Peacock Green, 1 part White. Medium blue tone, 2 parts Peacock Green, 1 part Azure Blue. Inside of bowl lined with same tone as berries.

## BELLEEK VASE (Page 102)

Florence McCray

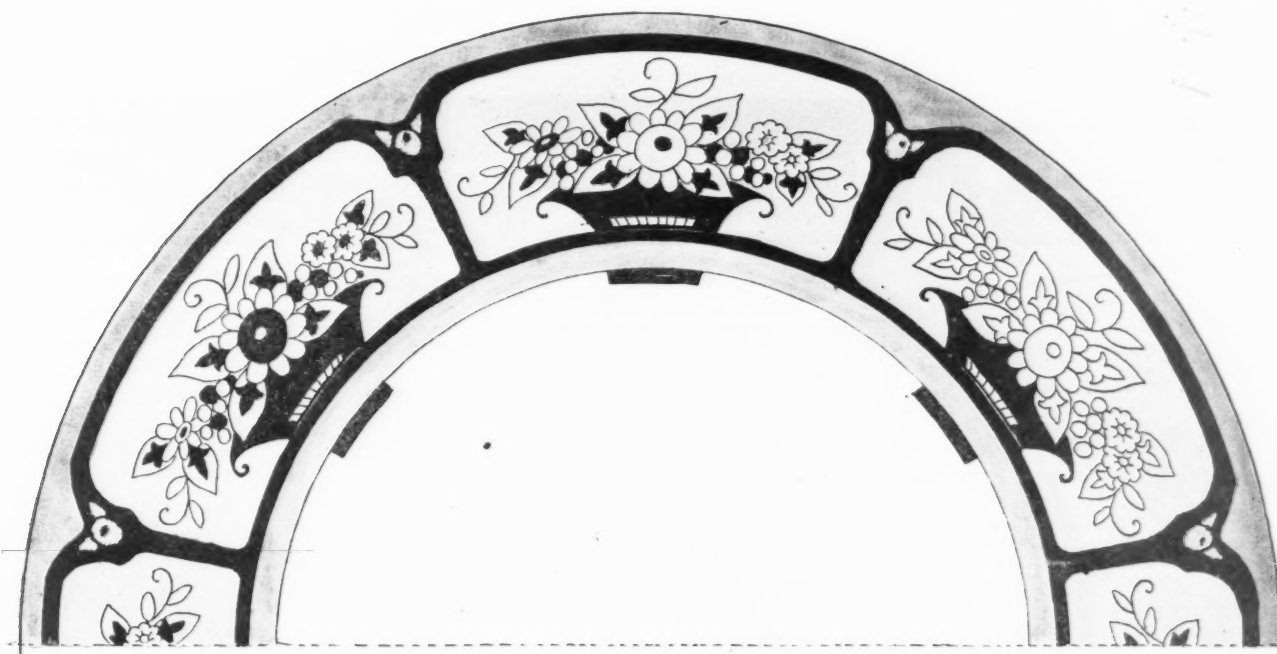
**P**AINT outline in Black. Small bands between outline in Green Gold. Dark background space in Glaze for Blue 2 parts, Russian Green 1 part. Flower in Jonquil Yellow enamel. Center of flowers in Orange No. 3. Leaves in Meadow Green. Rest of vase is dusted with Glaze for Blue.



PLATE DESIGN, SINGLE ASTER—VERA STONE

First Fire—Oil and dust entire band with Cameo 1 part and Ivory Glaze 1 part. Second Fire—All black in design with exception of flower is equal parts Banding Blue and Dark Blue. Leaves, oiled and dusted with Grass Green. Flowers, all dark lines and spaces are Cameo 2 parts and 1 part Blood Red. Light tones in Cameo.

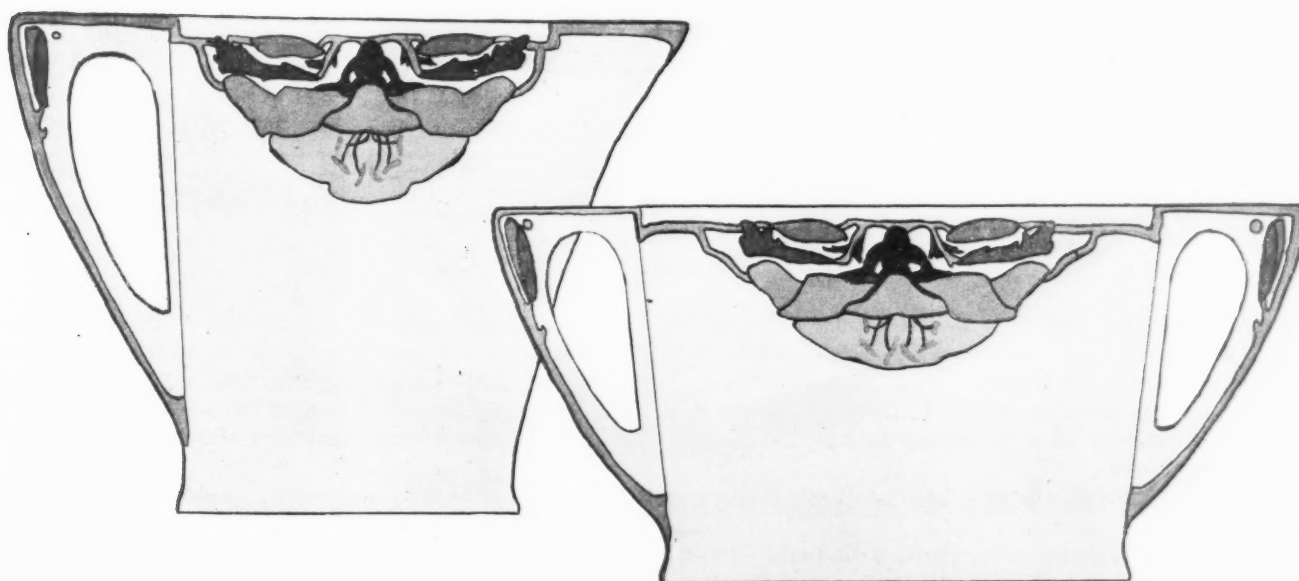




CONVENTIONAL BASKET PLATE—MRS. F. H. HANNEMAN

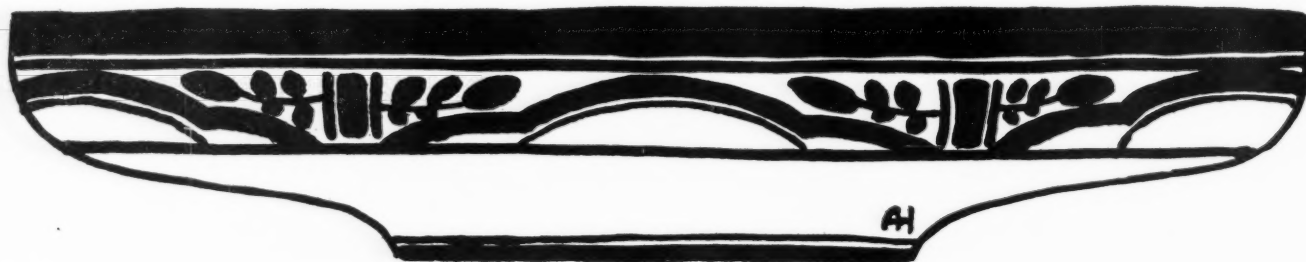
**F**IRST Fire—Outline the design in Outlining Black. Apply Roman gold to all bands. Second Fire—The edge and the band nearest the center are Satsuma shade. The background behind the baskets, Ivory. The forms in the gold band either enamel or paint. The flowers are done in enamels. The center one, outside petals and center circle, Warmest Pink

and the rest same with a little enamel added to lighten. Daisy in yellows. Berries next to the daisy Egyptian Blue and the others Orange. The remaining two flowers are in Lavender and Turquoise Blue. The leaves are Meadow Green with Gold in the veins. Retouch the gold bands, etc., and fire.



SUGAR AND CREAMER, TIGER LILY—VERA STONE

Outline in Gold (Red Bronze). Light grey tone, Albert Yellow. Medium grey of flower, Yellow Red. Dark tone, Red Brown Gold. Centers in Yellow Red. Same treatment with buds. Stems and leaves in Brown Green.



BELLEEK BOWL No. 2—ALBERT W. HECKMAN



BELLEEK BOWL No. 1—ALBERT W. HECKMAN

**T**REATMENT No. 1—For a Belleek Bowl. Use Nankin Blue Enamel for all the bands and flowers and Emerald Green for all the leaves.

Treatment No. 2—For White China. This may be simply and effectively done in Copper Lustre and Light Yellow Brown Lustre.

First Fire—Paint in all the design as illustrated with Copper Lustre.

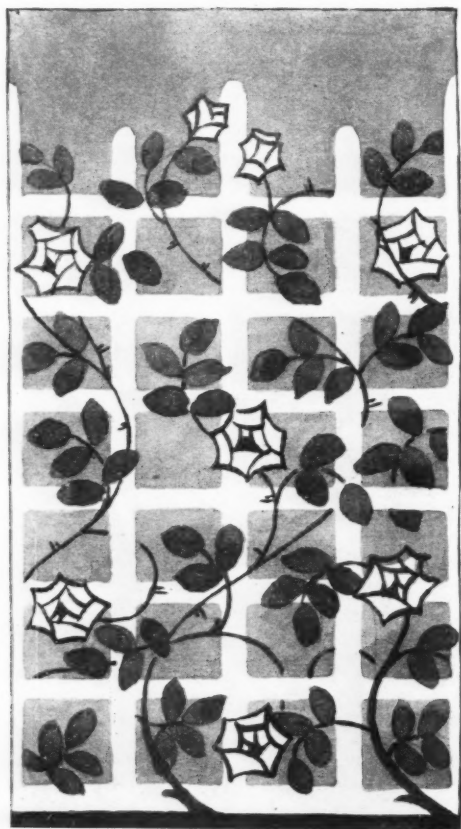
Second Fire—Wash the whole bowl with Light Brown Lustre thinned with oil of Lavender and pad until it is very light and even in color.

Gold may be used with this design where an especially enriched surface is desired. It should be used as a background for the whole design, excepting the panel in which the flower form is repeated around the bowl. Yellow Brown Lustre a little heavier in tone than above noted is used in this space.

This design may be applied to a low flat open bowl in which case emphasis is given to the decoration on the inside or it may be applied to a deeper bowl, in which instance the outside of bowl receives more of the ornament.



CENTER OF BELLEEK BOWLS Nos. 1 and 2—ALBERT W. HECKMAN



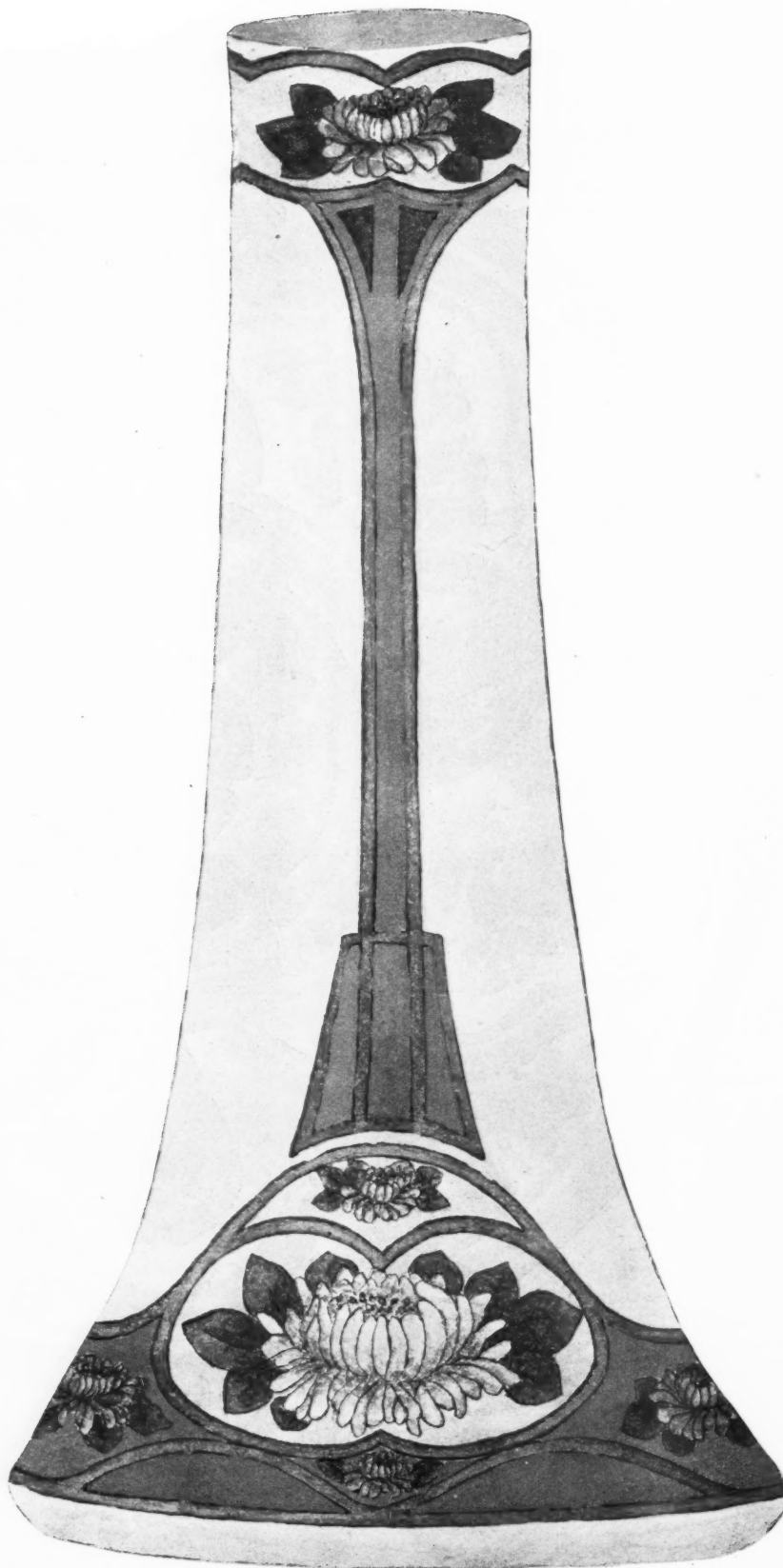
JAR, ROSE ON TRELLIS

*Mary L. Brigham*

**B**ACKGROUND, tone Blue Grey. Trellis in White Gold. Leaves and stems in Dark Blue. Rose in soft tone of pink.

## ENAMEL TREATMENT.

Background Blue Grey Lustre. Trellis, White enamel. Stems and leaves in Night Blue. Rose in Orange No. 3,



BELLEEK VASE—FLORENCE McCRAY (Treatment page 98)



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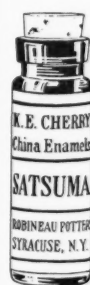
HASBURG'S GOLD 65c. " 7.20 "

NO CATALOGUE

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## ROSE PARCHMENT IN THE WINDOW

FASCINATION wraps itself about a beautiful object—and the world stops to admire!

Helen's way home lay to the very edge of town. It was a long walk after her day in the office. And yet—there was always the rose parchment in the window!

Color makes a universal appeal, so does light. Of course it is not every lamp that combines both successfully. But in the soft beauty of parchment shades there is a quality quite irresistible. They are beautiful additions to any home.

This particular lamp on Hill Street stood in a first floor window of a little white house, and its gayly painted shade added just the right touch to the neat, trim plainness. Helen loved the lamp. One night she stopped and frankly scrutinized it carefully. She discovered a daintily decorated china base with a fascinating painted shade of parchment. Roses, on a natural buff ground. It was very simple and yet wonderfully attractive. Helen had an idea!

"Mother," she said at supper, "Did you ever notice a little white house on the corner of Hill Street, just before our road?"

"With a white fence?"

"Yes, and a beautiful rose lamp in the window!"

"I don't remember the lamp. But perhaps I have never passed there after dark."

Here Helen's father interrupted.

"The lamp is a wonder. I've seen it many times. I wish we had one, don't you, daughter?"

"But, why can't we? Really," and Helen was becoming excited. "I don't believe it is so expensive."

"What is it like, daughter?"

"Just a china vase with a painted shade, Mother. Of course it's the new parchment style."

"I'll bet they cost a pretty penny. Price them in the shops and see." Her father's tone was discouraging but Helen's spirit held staunch.

"I will, tomorrow. Oh, Mother, think how one would look in our window! To have it to come home to every evening! Other people would enjoy it, just as we do the little-white-house-one." And then she whispered very close to her mother's ear:

"I have fifteen dollars in the bank, maybe I will spend it—that way."

The evening meal was unusually quiet next night. Helen had come in late and ate little.

"Tired?" they asked her.

"No," she said, "I'm just awfully disappointed. It's the lamp, of course. Do you know what they ask for ones not half as nice as the little-white-house-one? Fifty dollars! Of course you can get the shades separate, but even they are twenty-five or thirty dollars, and not so very attractive."

"Now Helen," her father interposed, "after all a lamp is not absolutely essential, is it?"

Helen's eyes stared away over their heads, through a mist of tottering dreams.

"It isn't just the lamp. A beautiful object may not be a necessity, but somehow it cheers one along the road to necessities. I am so sure a lovely lamp in our window at night would make us all happier. And I'm going to save until we get it!"

"Darling," Her mother patted a slim hand tenderly, and suddenly began to think seriously of the rose parchment-lamp.

It was late afternoon, and dusk was fast coming on. The figure moving down Hill Street stopped at the white fence circling the little white house at the corner, and hesitated. Then turned slowly around.

At the gate was a sweet-faced woman. "Won't you come in—and rest," she asked her.

"Oh, no thank you." But as an after thought added, "Perhaps for a minute." They sat on the porch and



chatted until quite unexpectedly the visitor begged:

"Won't you please light the lamp?"

"Oh, you have seen my lamp? Do you like it?" She went in quick—and put it on; and the soft rose light streamed out delightfully.

"Come in and see it. Are you interested in parchment lamps?"

Her visitor nodded eagerly. There, inside, was the lamp that Helen had fallen in love with.

It was a beauty, graceful in line, with a Colonial parchment shade exquisitely tinted and decorated. It made the whole room beautiful.

"Where did you find it?" she asked at last.

"Why I made it."

"Made it?"

"Yes. Of course I'm a little proud of it because it was my first attempt. You know they are quite inexpensive when you make them yourself."

She was surprised to see the little lady run over and look at it ever so carefully, exclaiming to herself.

"It's hand painted, it really is! I've painted china. I believe I could make one! But where do you find the materials? My daughter has fallen in love with your lamp. She priced them in the shops, but they want so much for them."

"Yes, I wanted one too for a long time, but did not feel I could pay so much. Until a friend gave me the name of a firm in Chicago who will forward all the materials and instructions how to make one, really for a song. You must send for one of their catalogues. They have a great variety of shades and lamps. And a wonderful book of designs to choose from. You trace the pattern on the shade and then put in the colors."

"And did you paint the vase, too?"

"Oh yes. You see I have just put on a few stripes. But you can decorate them any way you like. And the shade is a joy to do! You see there is really nothing to putting it together. These two rings top and bottom keep the parchment nicely in shape. Would you like to see some others I have made? They are lovely for boudoir lights and candlesticks."

Upstairs they found two beautiful little shades in each bedroom, daintily tinted to match the bedside candles and the rooms.

"What a sweet idea," praised the visitor. "And how beautifully you have made them."

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The sweet-faced lady was overjoyed. She thanked her hostess many, many times before she left, and promised to let her know how she came out.

Days brought around Helen's birthday. She was to have some girls for the evening, and was hurrying home at a rapid pace.

Of a sudden, she stopped dead. What was that in their window. Oh, could it be true?

A rose parchment lamp, shining out at her.

Her heart thumped as she dashed in to throw her arms about her mother.

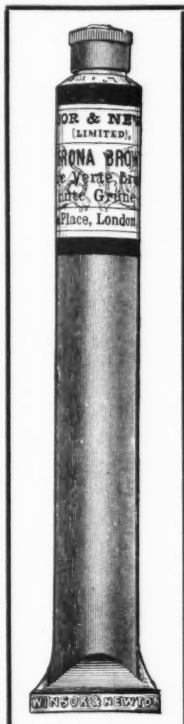
"Oh, dearest, where did you find it?"

When she discovered it was her mother's own handiwork, and her father stood by and proudly swore it was true—the happy tears swept down her cheeks.

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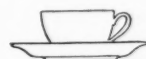
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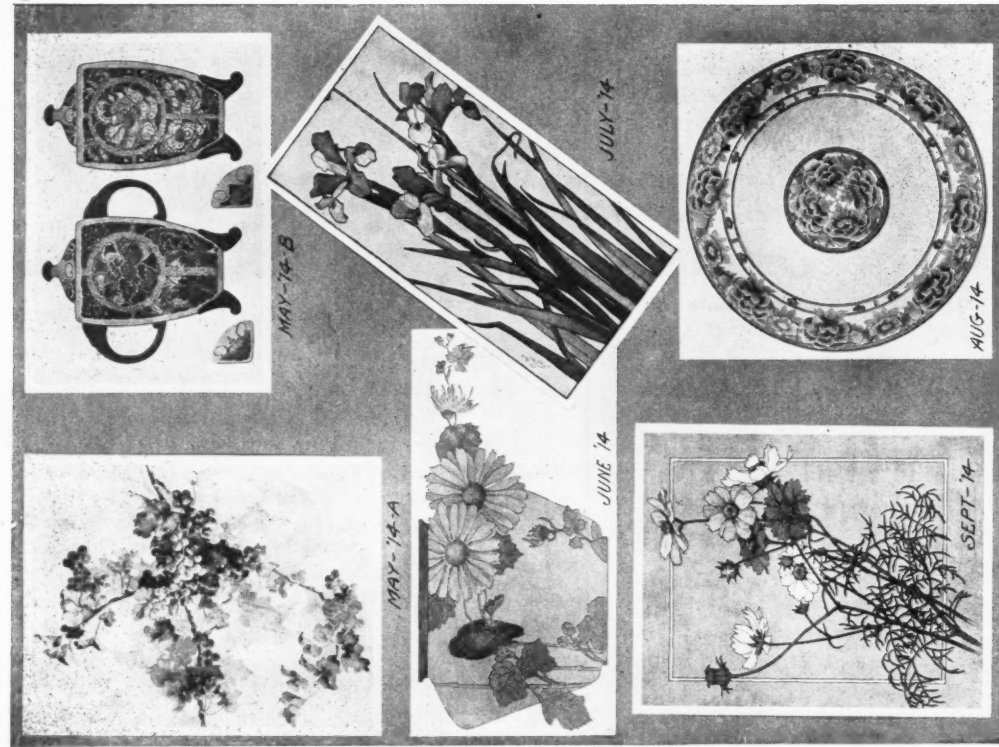
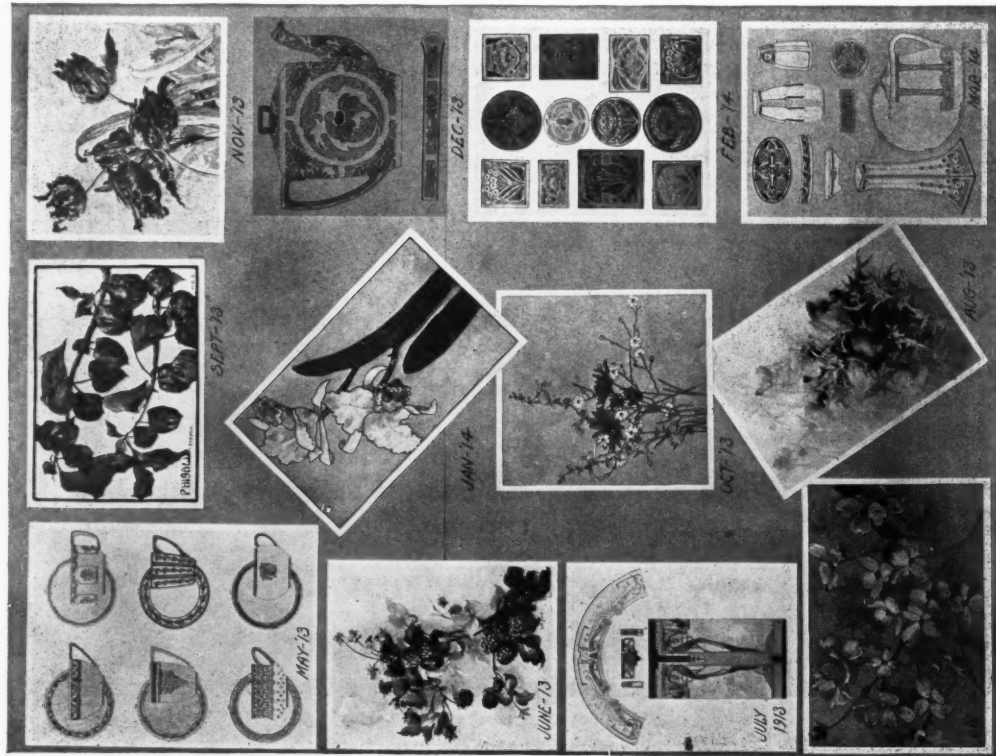
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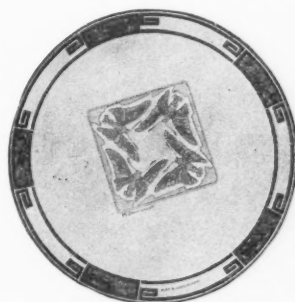
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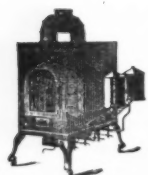
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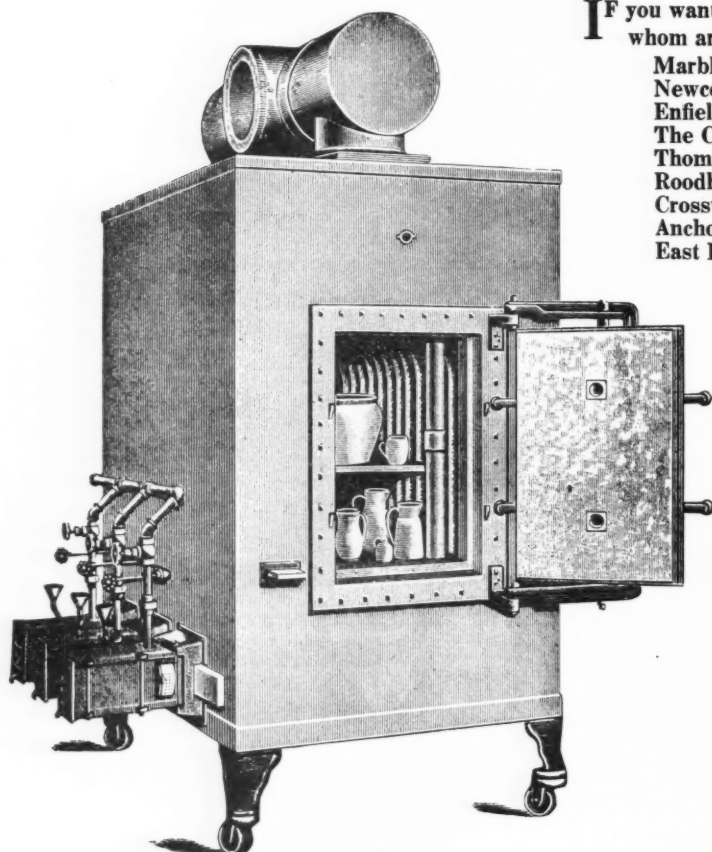
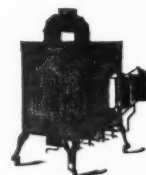
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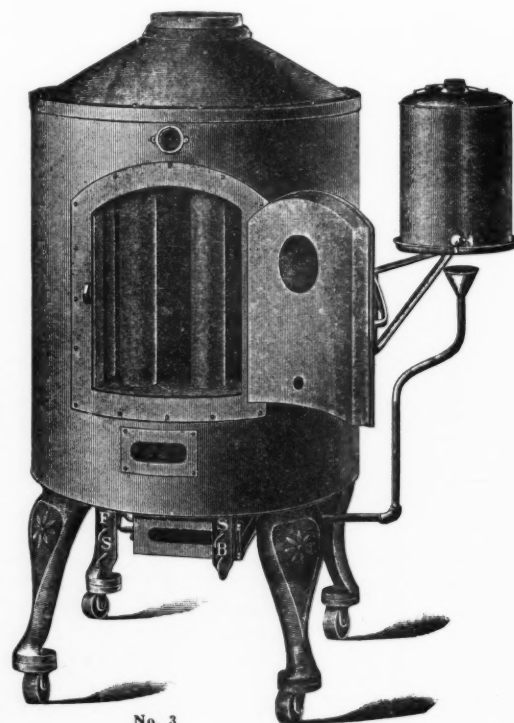


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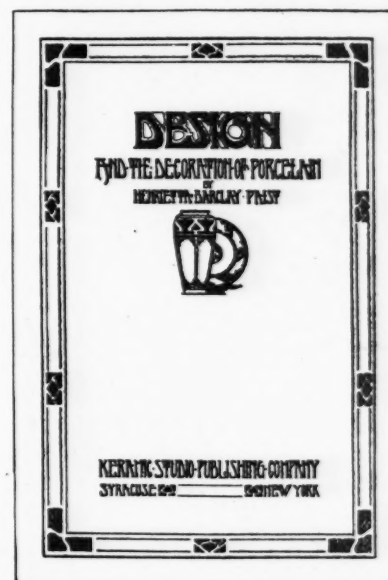
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## CONTENTS OF NOVEMBER, 1920

|                                | Page                                       |
|--------------------------------|--|
| Editorial                      | 103  |
| Red Raspberry Motifs           | Arthur L. Beverly 104                      |
| Design                         | Albert W. Heckman 105-109                  |
| Plate Designs (Supplement)     | Mrs. Ruth Peters Campbell 110-111, 115-116 |
| Imaginative Flowers            | Albert W. Heckman 112-115                  |
| Bird and Fruit Set             | Lola St. John 117                          |
| Large Satsuma Box              | Mrs. F. H. Hanneman 118                    |
| Porcelain Bell                 | Juanita Meredith 119                       |
| Group of Decorated China       | Juanita Meredith 119                       |
| Bon Bon Top                    | Ruth Frieder 118                           |
| Vase of Conventionalized Daisy | Mary Brigham 119                           |
| Answer to Correspondent        | 119  |
| Fuchsia                        | Edith Alma Ross 120                        |
| Anemone                        | H. E. M. 120                               |

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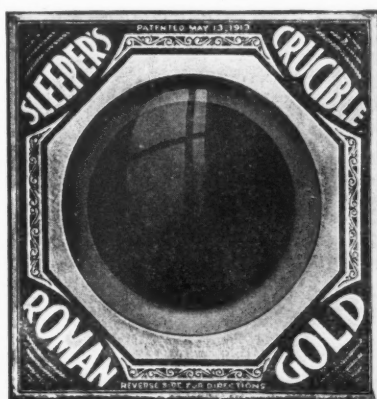
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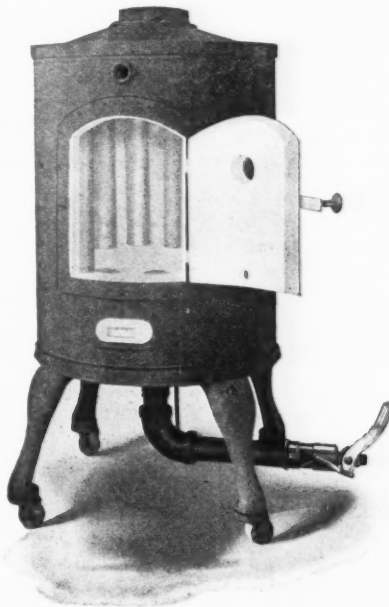
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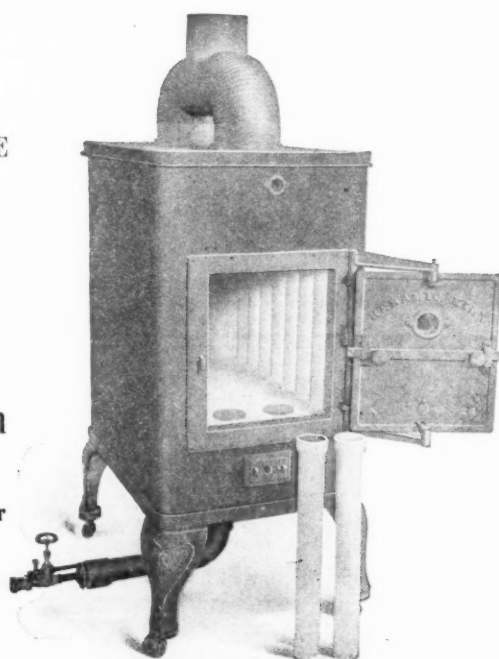
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